

Cook analyses housework pay

By Elaine Swerdlow

"There are no fringe benefits associated with housework, other than those provided voluntarily by the husband", declared economist Dr. Gail Cook in a speech at McGill last night.

A woman removing herself from the work force to take up housework loses job security and accrued benefits. Dr. Cook sees that option as inevitable for all but the "superwomen who can have a profession, raise five kinds and achieve personal peace in the process".

For Dr. Cook, the crucial question is whether society limits the definition of "work to activities that receive remuneration. She sees that definition as inherently unfair to women, who can no longer be assured of security in the marital financial arrangement.

The options for the government as Dr. Cook sees them, include requiring spouses to pay half their income to their partner at home, or paying the houseworker directly through government funds. Those funds, of course, would come from tax increases.

Offering women payments for housework, would, as Dr. Cook calculated, probably decrease the number of women in the labour force.

Conversely, child care payments act as an incentive for women to join the labour force. Once a society assumes responsibility for child care, the problem is to determine what the quality and cost of that care will be. The choice is between subsidizing the mothers or the child care institutions. It is always possible, Dr. Cook warns, that subsidies will not keep pace with the rising cost and quality of child care. In this way, low-income mothers could be hurt.

Despite the inflationary nature of the Canadian economy, Dr. Cook sees room for wages for housework and child care incentives. She urges "rationalization of existing programs" and an end to the "double standard of judging women's programs as opposed to all other programs". Dr. Cook believes one solution would be to cut off the tax exemption to wage earners with dependent spouses and funnel those savings into women's programs.

In the question period following Dr. Cook's lecture, a member of the audience said that North American surveys show that governments will actually save money by subsidizing child care. In Toronto, the savings were purported to

Majority report wins:

Over 3,000 turn out for constitutional referendum

Over 15 percent of the student body turned out for the constitution referendum to select the Majority Report as their choice for the restructuring plan for the Students' Society of McGill University. The plan now goes to the University Senate for ratification.

The relatively high turnout surprised a large number of observers who predicted the number of voters would fall far short of 3000 students who participated in the last major constitution revision in 1969.

The 15 percent figure, equalling 3007 students, includes part-time, graduate and Continuing Education people who, for the most part, participate minimally in the Society. The actual percentage of regular undergraduate

students voting was much higher.

The Majority Report garnered 60 percent of the popular vote, giving the Committee to Restructure Students' Society (CRSS) a clear mandate to take the proposals to Senate for debate. Procedures demand that any change in the constitution of the Society require Senate approval.

Problems may arise in light of Vice-principal [academic] Eigil Pedersen's recent suggestion that Senate will probably consider a 50 percent turnout necessary to grant the new constitution its approval.

Senate meets next on Wednesday, December 8. If debate moves quickly, Students' Society elections could be scheduled for early in the new term.

be \$1,700 per child.

Dr. Cook stressed that the costs of subsidizing child care become formidable when the number of children is high. Playing "devil's advocate", Dr. Cook tossed out the question of whether it would be advisable to subsidize child care in India, for example. While no one chose to respond to that question, several people did take stands on the issue of society's duty to look after children. Someone in the audience asserted that "children are a piece of the market" and deserve the attention of society. On the issue of wages for housework, however, that same person worried about the bureaucratic monstrosity that would be created in an attempt to ascertain the wage scale.

Harry Pilkington, Vice-President of Personnel for Bell Canada who had been invited to respond to Cook's talk, declared that he was against "hand-outs or persuasion". He pointed to the achievement by himself and his wife of mutually raising three children and pursuing careers. He cited his experience as evidence that "people could do anything they wanted to as long as they set their minds to it". Upon further questioning, Pilkington admitted that although he and his wife share domestic duties, his wife had only worked part-time while the children were young.

Dr. Rachel Rosenfeld of McGill Sociology department warned of the psychological implications of wages for housework. Various plans have been suggested, she said, where either the employer of one's husband, or the spouse himself would pay the houseworker. She wondered whether the psychological effects associated with being in effect a paid employee would perhaps outweigh the material benefits.

McGill unhurt by PQ Gov't.

By Ellen McKeough

Principal Bell feels that "McGill has always been treated fairly by the provincial government, and we hope to maintain those relations". In an interview with the Daily yesterday, Bell stated that although the new Government has not yet announced any policies affecting McGill, he does not feel McGill's status in Quebec will be jeopardized by the Parti Québécois' recent rise to power.

Jacques-Yves Morin, the new Education Minister, is a graduate of both McGill and the Université de Montréal. Bell commented that Morin had at one time been editor of the McGill Law Journal, then quickly added that "We don't expect any favours on that account, but he does know about McGill. The fact that Morin has attended both French and English universities in the Province makes us hope he'll be sympathetic to the university scene. I have met and read about him, and he seems to be an intelligent man".

Commenting on an old Parti Québécois pamphlet that berated the trivial amount of federal research money awarded to francophone universities, Bell stated that "In the medical field, McGill does better than Laval, Université de Montréal, and Sherbrooke". He also noted that most private funds designated for research are in medicine. As for Canada Council grants for research in the humanities, Bell is "sure that McGill doesn't lead the others".

In the 1960s, the fact that McGill was an anglophone university did colour its dealings with the provincial governments. The now defunct "rattrapage" policy recognized that the French universities in Québec were lagging behind their English counterparts, and tried to raise the standards of the French ones. There has been no such equalization programme for several years, but according to Bell, it lingers on, because current budgets depend on previous years.

At present, McGill's operating budget, which finances the regular operations of the university and the payments of salaries, depends on the Provincial Government for 70 percent of its money. Private donations, which play a major role in the construction of university buildings, account for less than 5 percent of the operating budget.

The Centre d'Etudes Canadiennes-Françaises receives no extra direct financing from the provincial government, but Laure Belleau, Assistant to the Director of the Centre, stated that individual professors sometime receive research grants from the provincial government.

Editorial Meeting

There will be an Editorial Board Meeting today in the Daily office at 5 pm. Everyone is invited to come and be his or her usual charming self.



Eva Fricke

Dr. Gail Cook, guest speaker for The McGill Committee for Teaching and Research on Women, supports wages for housework.

today

Mao Tse-tung Thought Study Group:

This week's topic is "The terms 'Third World', 'Non-Aligned States', or 'Developing Countries', create the illusion among the broad masses fighting for national and social liberation that a roof has allegedly been found under which to shelter from the threat of the super powers." 7:30 pm Students' Union room 123.

Islamic Society of McGill:

EID AL-ADHA Prayers will take place tomorrow at 9 am in the Union Ballroom as well as in the Paul Sauvé Arena, 4000 Beaubien East at 9 am.

McGill Film Society:

Tonight: Point of Order, d-Emile De Antonio w- Senator Joseph McCarthy and Richard Nixon. 8:00 L-132 75 cents.

Monteregian Geology Club:

Film: "Energy—New Sources" and discussion of possible future energy sources with Dr. Eric Mountjoy. 1 pm Frank Dawson Adams room 349.

English Literature Association: All members of ELA (anyone taking an English course) must

attend meeting tomorrow at 1 pm. Please pick up questionnaire in ELA office (Arts B-20) and return before the end of the day.

Music Faculty concerts:

JOANNE MACASKILL, piano, student of Daphne Sandercock. KATHRYN JENSEN, viola, accompanied by André Savoie, student of Stephen Kondaks. Works by Bach, Schumann, Villa-Lobos, Hindemith. 4:30 pm—free, Recital Room C-209, 555 Sherbrooke W. Information 392-8224.

MCGILL OPERA STUDIO. Direction: Edith Della Pergola. "German Opera." Works by Mozart, Beethoven, Weber, Nicolai, Wagner, Strauss, Humperdinck (the real one), 8 pm—free. Recital Room C-209.

MCGILL CONCERT BAND. Direction: Richard Lawton. MCGILL JUNIOR JAZZ WORKSHOP BAND. Direction: Peter Freeman. 8:30 pm—free. Pollack Concert Hall, 555 Sherbrooke W.

Hillel Shira singing:

A fun get-together to sing old Hebrew songs and learn new ones. We're a small and informal bunch. 12:15 pm in the committee room, 3rd floor Hillel, 3460 Stanley. Info: 845-9171.

continued on page 7

Redmen beat Concordia

By Murray Zabitsky

Last night the Redmen basketball team faced their most crucial test of this young season and they passed with flying colours. McGill soundly defeated the Stingers from Concordia 88-69 on their own floor.

The victory was especially sweet because it marked the first time that Coach Butch Staples has defeated Concordia. Even before the merger, Staples had never beaten Loyola or Sir George.

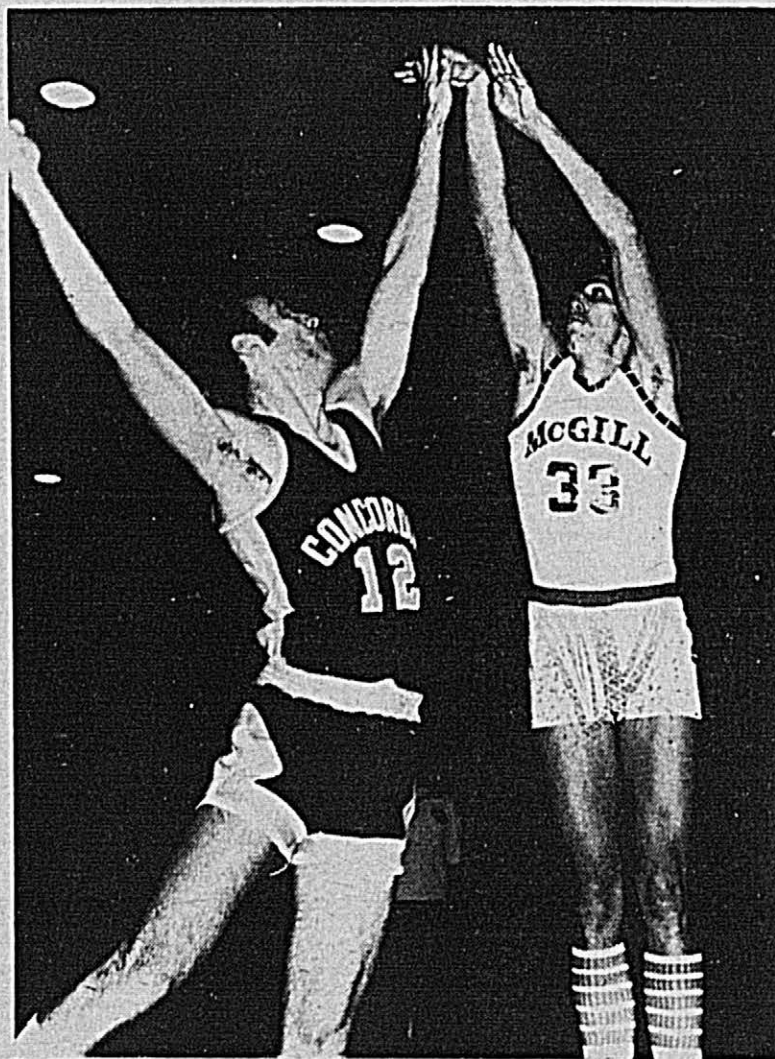
The Redmen went out fast, breaking out on top 18-6 after the first five minutes during which time Charlie Galbraith went crazy. Galbraith scored 14 points during that span. Jim Akin, the Stinger centre, was unable to handle him, so Concordia switched to a zone defence.

Big match-up

The Akin-Galbraith match-up was expected to be a big one. "Before the game", said Staples, "we felt it would be the key. We knew what the others could do but we weren't sure of Akin, whom we had good reports on".

Though Akin both shot and rebounded well, the strong 6'6" centre from Wesleyan University in Connecticut was unable to do anything defensively against his 6'9" opponent. Galbraith finished the night with a season-high 33 points and a game-high 17 rebounds. He also shot a sizzling 65

continued on page 7



Harold Rosenberg

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FRI. DEC. 3:

Jeux Interdits

Dir. René Clément with Brigitte Fossey and Georges Poujouly

L. 132, 7 & 9:30 pm, 75 cents

SAT. DEC. 4:

Murder By Death

Dir. Robert Moore with David Niven, Truman Capote, Peter Sellers and Peter Falk

L. 132, 7 & 9:30 pm, 75 cents

The Weekly

Dionysian Delight

by Joanne Eldinger

Greek restaurants are not hard to find in Montreal, as any ten minute walk along Park Avenue will show. Dionysus, Le Sabayon, and other Achaian hangouts abound in this area, all offering a variety of Greek fare ranging from the standard moussaka to patisserie delicacies. But it is always rewarding to discover some establishment which offers cuisine that is both tasty and inexpensive; Arahova on 256 St. Viateur, at Park, fits this description.

The facade is unpretentious to say the least—simply a large plate glass window (through which one sees the kitchen-cum dining room-cum foyer). Inside, the decor is equally unimposing: the walls adorned with travel posters and glossy 8 by 10s of Ionian soccer teams, postcards and worry beads tacked to the wooden panelling, tiny tables covered with bright orange and yellow plastic cloths and other paraphernalia from across the ocean hung here and there throughout the room.

As I pushed open the door and entered the crowded "foyer" of this tiny establishment, my first impression was that I had mistakenly invaded someone's home in the midst of an open house pre-Christmas celebration. There was scarcely an unoccupied chair to be found, and the solitary waitress appeared to be more interested in playing the Peri Mesta of Arahova than in the mundane task of taking orders.

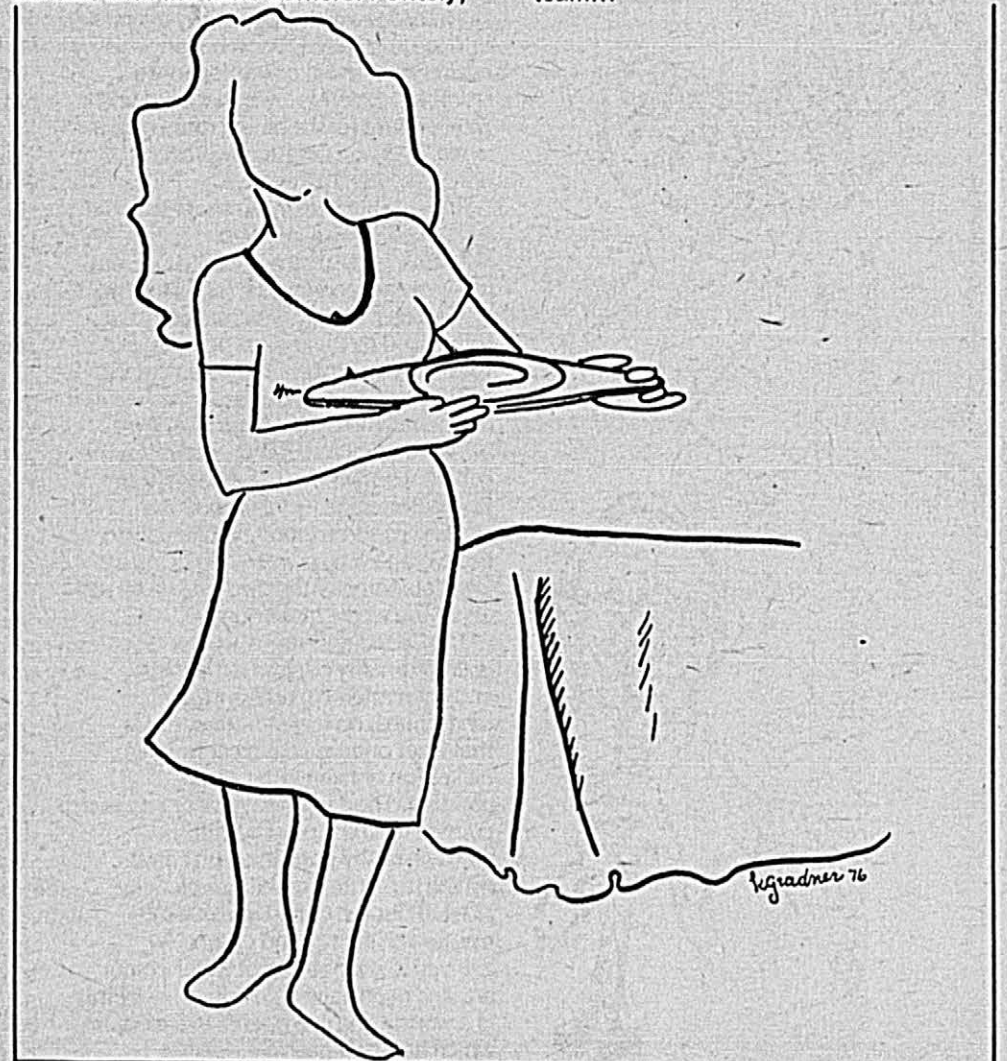
I determinedly sat down next to two francophone students debating politics and Robert Charlebois, and signalled the waitress. She scurried over to my side with surprising speed, dexterously swinging her ample hips to avoid contact with the table corners. Politely,

I requested a menu. She towered above me, arms crossed over her black pantsuited waist, white go-go booted feet planted squarely on the linoleum floor. "We have no menu", she announced proudly, "This is a specialty house". And she disappeared, leaving me to contemplate this revelation. Disheartened and at a loss for Greek words, I perused the juke box on the wall. But this was of little consolation. I couldn't even hum the latest hit tunes: TA BHMATA and AXOY AXOY, and I had never heard of the groups KONTOA AZOE or KAZANTZIAHE.

Suddenly I spotted a cardboard sign on the wall that said souvlaki; I recalled the waitress, and said "Souvlaki, please". She looked impressed with my pronunciation and I was rewarded with a steaming, wax papered envelope of this savoury Greek specialty. Inside this peta crepe was onion, tomato, and pieces of roasted lamb, covered in a thick yogurt and deliciously seasoned. At \$1, it is one of the least expensive and most popular items of the house. A souvlaki and a Greek salad, the latter made with slices of tomato, cucumber, onion, black olives and cream feta cheese, drowned in olive oil, complemented by a dark rich espresso, is hearty fare for any hungry and slim-walletted traveller.

For dessert, baklava, a sweet concoction of paper thin flaky dough, honey, and nuts, titillated my taste buds, (as visions of cavities danced in my head).

As I waited to pay my bill at the counter, the waitress waved at me from behind a table. "Come back soon, we'll have a party", she called, indicating the festive greenery that hung from the lamps. The deer grinned at me from his perch above the Athenian Soccer team...



A Step in Reverse

by Sari Hornstein

Dance Icarus just doesn't work. Though some praise should be awarded to a dance company for concerning itself with meaningful content, a literal application of intellectual themes to movement cannot approximate artistic creation. The programme notes indicate that this dance performance is to be an exploration of Plato's concepts of love: sensual love, love of friendship, and love of god or institutions—these three kinds of love are to be interpreted and staged with the notion in mind that "man has lost in this mechanised society the meaning of and ability to love."

The sensual love sequence opened with two couples moving about as unpassionately as could be imagined. Emotion was expressed through melodramatic facial expressions and trite gestures while the music in the background drones something like "Where has love gone?". This was followed by solo dancers moving around aimlessly on stage apparently searching for mates and emoting with their shoulders. If the dancers were aiming at conveying "man's lost ability to love and communicate", by means of mechanised and unoriginal movement, they may have succeeded although the point was lost on the audience, and I doubt that that was their intent anyway.

In the second episode we were treated to a slide show with commentary on the horrors of racism and slavery. This was represented by a rather facile interaction between a black man and two white dancers (blonde women, no less), followed by scenes of a white couple and the black man hurting one another,

kissing, and making-up. All to the accompaniment of "You are so beautiful". It isn't clear though, why, shortly thereafter, the black man put a noose around his own neck.

If **Dance Icarus** felt it important to deal with the subject of racism and was not merely making use of their only black dancer, they should certainly have been able to come up with some more meaningful and powerful statement in the dance. That racism sucks, and that we should be honest with each other, even at the risk of being stabbed in the back if we try, becomes trivial when conveyed with storybook explicitness! The dance is a sensitive art form and to use it as a simplistic vehicle for translating simplistic ideas or as a substitution for verbal communication is a denigration of both the dance and the intelligent human concerns.

Finally, the love of god or institutions was almost painfully literal in its interpretation. Here we viewed a group of monks praying to a cross and rebuking the beggars that try to join them. Sobbing fearfully, the beggars leave, dispossessed. Ah yes, the rigidity of established institutions. How profound!

Dance Icarus was technically a blend of the most boring and overworked movements of ballet and jazz. What disturbs me, though, is the apparent ease with which many dance companies accept choreographic noninnovation, unoriginality and unexpressiveness in movement in the belief that their intellectual themes and good programme notes will make up for their creative inadequacy. Unfortunately, **Dance Icarus** is one such company.

Ellagant Jazz

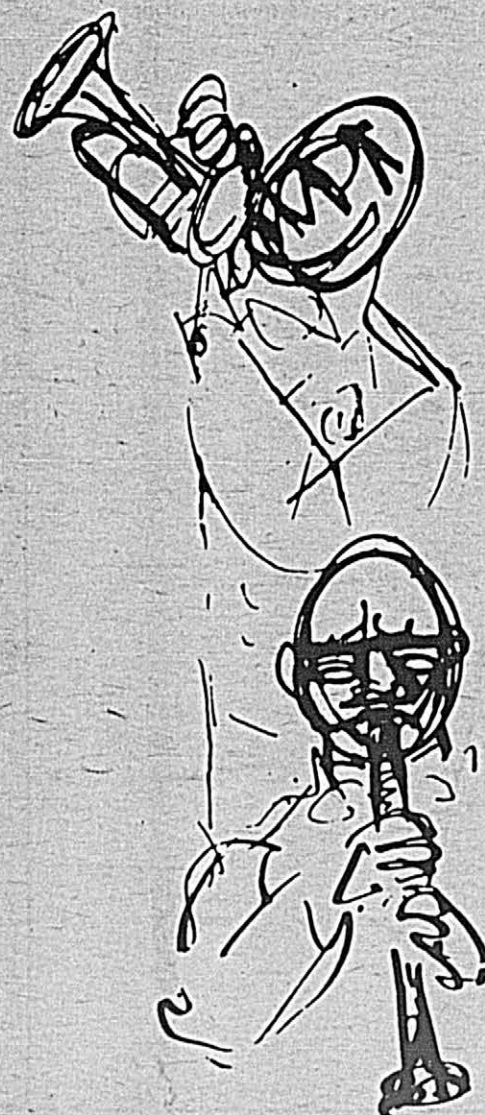
by Martha Nestor

There's an aura around old jazz performers that gives them a certain pre-fab dignity—they've been there, wherever there is (somewhere between living hand-to-mouth and the Bermuda Triangle, I think). Like anything good they have been so romanticised that the attraction is their aura rather than their music, especially for those who don't listen to it.

The Pablo Jazz Concert at Place des Arts last weekend featured the fillet mignon and patates au four of jazz: Ella Fitzgerald, The Count Basie Orchestra, Oscar Peterson on piano, and jazz guitarist Joe Pass.

The show started off with Oscar Peterson doing a medley which included "Don't Get Around Much Anymore." It was then I melted. Joe Pass followed with a few solos, and then he and Peterson made beautiful music together....With the gilded and established reputations these people have, there's no need to push or sell or even maintain the quality of their music, but I feel they did—weaned on bubblegum music though I was. I recognised only about one quarter of the songs and half of those from impromptu performances by my mother in the laundry room. In spite of, or maybe because of that, it's music that's very much alive for me.

At intermission I had wild visions of mass-kidnappings of Bay City Roller and Disco-Discharge audiences and exposing them at foil-point to good jazz à la Ella...perhaps Oscar Peterson over loudspeakers in maternity wards and kindergartens across the continent, (early exposure and training is very important)...files of black turtle-necked, cigarette-smoking



teen-agers belting out "Love For Sale". After intermission the show was entirely Ella's, alone or with the other performers. She came on sporting an electric blue evening gown and a large girth of experience. Ella chatted with the audience (rather a difficult proposition at Place des Arts) and bantered with the musicians during numbers. She did elegant old songs, except for the disco tune "Ease On Down The Road", hustling across the stage for its duration. For the queen of jazz to be doing this number was not at all incongruous—she transcends the limitation of style and she can do the hustle better than I. For fear of being too critical I should mention that she didn't upstage the other performers (it would have been quite a trick, but she could have done it) at any time.

Very much worth mentioning was the Basie Orchestra drummer, Butch Wild (who from my myopic, first balcony perspective looked like a hip Robert Redford) wouldn't quit.

Anyway, I think old jazz is important music, and its availability is lessening, except for those who buy the albums and attend the concerts, so one should if one can. My feet didn't touch the ground all the way home.

Watered Colours

by Barry A. Edelson

If you have ever considered water-colour paintings as a serious art form, there is something you should see at the Museum of Fine Arts. An exchange between Canada and Japan is responsible for an exhibit of some sixty water-colours.

In general, the Canadian works are far more original than the Japanese. The paintings of the latter group are very skilfully done with a familiarity at first difficult to explain. Upon further examination most of the Japanese paintings look like ones that everyone's mother buys for the dining room's bare walls. They are artistically drawn, but annoyingly unimaginative.

These artists seem to reflect in some instances a very sensuous Romanticism, in others a mild Cubism. Many of the landscapes, (of which there are far too many), have apparently been influenced by the Impressionists. But the technique is generally elementary.

The Canadian paintings (outnumbered by the Japanese) are a different story altogether, and make the exhibit worthwhile. They are without the abstractions which often make modern painting incomprehensible to the average viewer and express a great understanding of the medium which the Japanese works lack entirely.

The Canadians' use of colour is extraordinarily original, as is their subject matter. No uneventful landscapes, no too-still-lives, nor is that what one would expect from an exhibition of twentieth century painting. The Japanese have used water colours for the type of painting conventionally done in oil on canvas, (which is a little like doing a pieta in plaster) but the Canadians use this medium brilliantly and originally.

If you know nothing of water-colour art, and especially if you do, this exhibit is a worthwhile eye-opener in a medium which has long been overlooked.

La Meurte de Marat



by Chris Pomlecko

When the head of the asylum becomes outraged at the performance of the inmates, the jester calms him: "Please calmly watch these barbarous displays, which could not happen Nowadays." She is staring directly at the audience, tacitly asking, "or could they?"

Throughout his play, *The Persecution and Assassination of Jean-Paul Marat, as Performed by the Inmates of the Asylum of Charenton, under the direction of the Marquis de Sade*, (the Marat-Sade for convenience), Peter Weiss exhorts the audience to social action but warns of its consequences. We are the keepers and we are the inmates. The Marat-Sade is a socialist play within a socialist play.

The play takes place in 1808 in a French asylum, where the Marquis de Sade has been committed. He is directing a play performed by the inmates, which deals with the French Revolution in 1793 and specifically with the death of Jean-Paul Marat, a political rhetorician. Through Sade's warped and playful mind we see the events of the Revolution, the uncontrollable and self-defeating violence of the mob, and the oblivious foppiness of the French aristocrats, who are totally unaware of the needs of the people. The play is appropriately confusing and disturbing, but too complex for further detailing after only one viewing. After the play, one is still unaware of its meaning, yet one has been engrossed by the

experience and overwhelmed by the outstanding performances of the Concordia players.

All the leads were powerful and effective, especially Graham Batchelor as de Sade, a witty and intelligent man, imprisoned by his own excesses and by a change in the political winds.

As Herald, the jester and narrator, Nickie Lamarre pranced with balletic grace and succeeded in the difficult task of talking directly to the audience while remaining within the action of the play. One has a tendency to be comfortable with these two characters, since they are the only ones who seem "sane". More disturbing, but as convincing among the leads, were Jeremy John Davis as Marat and Lynn Bouchard as Simonne Errard, Marat's housekeeper. Unfortunately, Janis Turner's Charlotte Corday didn't quite cut the mustard, being alternately dull or hysterical.

Although the leads were good, it was the 21 actors playing the inmates who held the play together. From the time the inmates stumbled down the aisles of the theatre to the moment at the end of the play when they wildly escaped the asylum, the actors were, separately and as a unit, totally convincing. The tight direction by Joseph T. Cazalet, especially in blocking the many actors, expressed the anarchy and mad exuberance of the asylum and the Revolution.

The large, rough wooden stage and bare metal catwalk which comprised the set truly conveyed the stark angularity of the asylum. The costuming by Patricia Abrams was colourfully effective: the lush gowns of the asylum head's wife and daughter drastically contrasting the pathetic rags of the inmates. In short all the productional aspects of the set and performances showed care and effort (and a generous budget).

The theatre at Sir George is much larger than the Chalmers Theatre at the Loyola Campus of Concordia. Having a larger stage was necessary to accommodate the large cast, but inhibited the involvement of the audience, which is an essential aspect of the play. Through fine acting and good direction, however, the Concordia players were able to overcome the distance; and the larger theatre allows a much larger audience.

The Marat-Sade started its run yesterday and continues to the 5th of December, at the Douglass B. Clarke Theatre at 1455 de Maisonneuve W. Tickets are \$1 for students and \$2 for the general public. Info and reservations: 879-4341.



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Reply

Once Again...
On Nothing to Lose.

Dear Sir,

I am not in the habit of writing to the media in response to a review. However, in this case it seems to me that being from New Hampshire provides Mr. Pomiecko with less of the excuse he gives for not identifying with NOTHING TO LOSE and more of a reason to have done some homework on the playwright and the theatre. Some points of interest to you and hopefully to your readers:

1. A tour of Fennario's first play, ON THE JOB, recently toured in Ontario and to a very responsive audience.

2. David Fennario was Centaur's first playwright-in-residence. With a Canada Council grant to allow him to watch rehearsals, meet with directors, designers and actors, he developed his writing talent to become one of Canada's foremost young playwrights.

3. Had it not been for Artistic Director Maurice Podbrey, who contacted Fennario after having read WITHOUT A PARACHUTE* it is probably true to predict that Canada would not have gained this writer and the writer would not have even ever seen a play!

4. Re the theatre, Centaur is certainly not an elitist theatre—especially the Centaur audience. In the eight years I have worked here, never have I witnessed the "feathers and furs" that your critic imagined on his visit. We have always been proud of the cross-section of people coming to Centaur and opening nights are just as "simple" as any other performance.

5. How can a dedicated socialist accept money to write a play which will be performed in an elitist theatre? He too must eat! And surely theatre gives a taste of all life to everyone in the potential audience.

6. To put the critic's mind at ease, ON THE JOB did in fact play in Pointe St. Charles - three times - and it was received warmly, enthusiastically there are well as in Ottawa, Toronto, Lennoxville and a theatres throughout Ontario.

7. The Vancouver presentation of ON THE JOB was not a Centaur production and without having seen it, I can't explain why it didn't work.

8. Finally, as your review states, NOTHING TO LOSE has indeed selected its audience - sold-out houses, the possibility of a return engagement, another visit to the Pointe and maybe a tour...

Enough said, but maybe a little more to the point in terms of the Canadian Theatre Scene and Fennario. I never object to a criticism of productions, but let's keep the facts straight.

Judy Cutler
Public Relations Director

Recipe

Barbecue Spare Ribs

Feisty Jeff says this is the best ribs recipe in the world.

Sauce:

Saute until brown:
½ cup chopped onions in
1 tbsp. oil.
Add and simmer for 20 minutes —
½ cup water
2 tbsp. wine vinegar
dash of Worcestershire Sauce
¼ cup lemon juice
2 tbsp. brown sugar
dashes of salt and pepper
1 tbsp. Keen's dry mustard
3 cups of catsup
¼ tsp. ginger
¼ tsp. paprika
2 bay leaves
2 cloves of minced garlic

Brown ribs in oil quickly. Pat them with a paper towel to remove oil. Place in baking pan or casserole dish, pour sauce over top and bake at 350 for one hour.

Sweet and Sour Ribs

Heat:
1 cup pineapple juice
3 tbsp. oil
2 tbsp. brown sugar
1 tsp. soy sauce
dash of salt and pepper
¼ cup mild vinegar
¼ tsp. ginger
dash of Worcestershire or Teriyaki sauce
2 tbsp. Cornstarch
¼ tsp. celery salt
½ tsp. chervil
dash of onion salt
Brown ribs in oil; drain and pat dry in paper towel. Arrange in layers in a baking dish, the ribs, slices of pineapple and thin green pepper slices. Pour sauce over top, bake in oven at 350-375 for one hour.
Best served with a rice or pasta dish.

Here, There & Anywhere

Film

Cinema V 5560 Sherbrooke St. W
489-5559

Dec. 1 - 7, The Little Foxes; 7:15, Pay Day; 9:15, Seven Beauties; 9:45, The man who would be King

Dec. 2 - 7, The Little Foxes; 7:15, Tristana; 9:15, Pay Day; 9:45, Milky Way.

Dec. 3 - 7 Seven Beauties; 7:15, The Man Who Would Be King; 9:15, Reincarnation of Peter Proud; 9:45, Seduction of Mimi; 12, the Groove Tube.

Cinematheque Quebecoise.
Bibliothèque Nationale du Québec,
1700 St. Denis, 844-8734.

Dec. 1 - 7:30, Chapeau de Paille d'Italie; 9:30, Le Regne du Jour.

Dec. 2 - 7:30, Au Hasard Balthazar; 9:30, Masculin-Feminin.

Dec. 3 - 7:30, Jours Glaces; 9:30, Personne ne Voulait Mourir

Dec. 7 - 7:30, Cinéma d'animation: Grim Pastures (1943), Cadet Rouselle (1945), Upright and Wrong (1946), The Wardrobe (1959), The Flying Man (1960), The Apple (1961), The Ladder (1966), Danon The Mower (1971), The Maggot (1972), The Yellow Submarine (1968 - extracts); 9:30, A Countess from Hong Kong

Dec. 8 - 7:30, Double Indemnity; 9:30, Warrendale, Rouli-Rouland

McGill Film Society

Dec. 1 - 8 pm Point of Order, L132
Dec. 3 - 7 and 9:30, Jeux Interdits, L132

Dec. 4 - 7 and 9:30, Murder by Death, L132

Dec. 8 - 8, Berlin: Symphony of a Great City - Dreamland (short), L132

Music

McGill Faculty of Music, Pollack Hall
555 Sherbrooke W

Dec. 1 - McGill Concert Band. Dir. Richard Lawton

Dec. 3 - McGill Concert Choir. Dir. Wayne Riddel

Dec. 6 - Baroque Ensembles. Dir. Mary Cyr

Dec. 6 - McGill Faculty Choir. Dir. Betty Doroschuk

The Yellow Door

Dec. 1 - Bob Killian
Dec. 2-4 - Bruce Murdoch
Dec. 6-8 - Hank Sigal and Daina Green
Integral Yoga Institute, 5425 Park Ave.
279-8931

Dec. 3 - Magical Winter Musical Concert

La société de musique contemporaine du Québec 555 Sherbrooke W.

Dec. 9 - 10th Anniversary Concert 8:30

Concerts Midi, PDA, Piano Nobile
Dec. 1—La Famille de la Percussion
Dec. 8—Musique pour le temps de Noël

Galleries

La Musée du Québec
Tapis d'Art Populaire Romain, Dec. 2-Jan. 30
Galerie Gilles Corbeil, 2165 Crescent St., 844-7147
David Sorensen
Galerie Bernard Desroches, 1194 Sherbrooke W, 842-8648
Exhibition Vasarely, oils, collage, tapestry. Until Dec. 18

Theatre

Players Theatre, Student Union Building, 392-8926, 392-8989
Dec. 2-4 and Dec. 7-12, 8 pm, Hay Fever
Theatrix, 8379 Lasalle Blvd.
Dec. 3 - 7:30, The Wonderful World of Rock n' Roll

La Maine 3549 St. Laurent 288-3726
Dec. 1 - 9 pm, Paul and Paul - Les Mimes Electriques
Dec. 2 - 8 and 11 pm, Maniege
Dec. 3 - 8 pm, Quintonal Jazz; 11 pm, Wintergarden
Dec. 4 - 9 pm, James MacDonald and Lavender Hill Mob
Dec. 5 - 8 and 11 pm, James Cotton Blues Band
Dec. 6 - 9 pm, Gerber Zeller

John Abbot College 16821 Hymus Blvd. 697-8734

Dec. 8-11 8 pm, The Skin of Our Teeth

Saldye Bronfman Theatre 5170 Cote Ste. Catherine
Dec. 5 and Dec. 7—8, The Little Shoemakers (Sat. - 7 and 9:30 pm, Sun. 2 and 7:30 pm, Weekdays 8:30)

Revue Theatre, 1858 Maisonneuve W, 937-2733. An Albee Festival, directed by Jon Michaelson
Quebec Drama Festival, Centaur I, 453 St. François Xavier, 288-1229
Dec. 7—Woody Allen's Play It Again Sam, The Stage Door Company
Dec. 9—Moliere's A Doctor in Spite of Himself, Michel Lehardy's Workshop
Dec. 11—Killing of Sister George, McGill Players

Etc.

Place Des Arts
Théâtre Maisonneuve

Dec. 1-4, 6:30 and 10, Louise Forestier, singer
Dec. 5, 2:30 and 8:30, Les ballets Trocadero de Monte-Carlo
Dec. 6, 8:30, McGill Orchestra - Mendelssohn Concert. Bouchard and Morisset - soloists.
Dec. 7-8, 8:30 Jean-Pierre Ferland.

Théâtre Port-Royal
Dec. 1-8, 8:30, "Medium Saignant" Jean Duceppe Company
Dec. 2, 2:30, Ladies' Morning Musical Club, Denis Brott, cello

Salle Wilfrid Pelletier
Dec. 2-5, 8:30, Alain Barrière
Dec. 5, 2:30, L'Orchestre symphonique de Montreal - Les Concerts Esso. Janina Fialkowska soloist
Dec. 6, 8:30, Byron Janis
Dec. 7-8, 8:30, L'Orchestre symphonique de Montreal - Les Grand Concerts. Alicia de Larrocha - pianist

Robert Creely, one of the original group of Black Mountain Poets. Leacock 132, Dec. 7, 8:00, \$1.00

Conferences sur l'Art, PDA, Piano Nobile, 11:00
Dec. 5—Quand les moins batissaient l'avenir

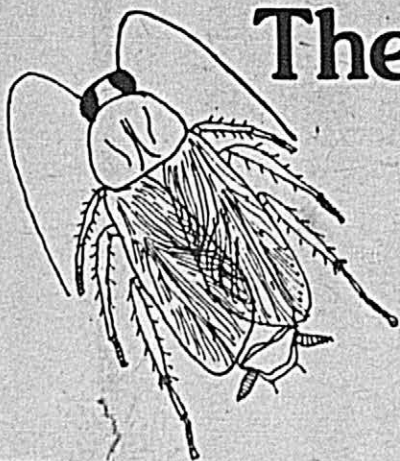
The Producers

Frank Funaro

Chris Pomiecko

Faith Backus

Maggie Gosselin



Hockey team unveils new uniforms



Kevin Berger

Want to see this motley crew in their best duds? Come out tonight to see the McGill Redmen hockey team (picture above) take on the powerful Concordia Stingers at the Winter Stadium, 8 pm. Since their victory two weeks ago against Chicoutimi, Coach Herb Madill (the cocky-looking one on the left) has been getting the pucksters ready for the big one. Our spies report the Concordia team may be coming in overconfident after squeaking out a 20-1 victory over Chicoutimi last week. If so they may be in for a surprise. All fans are urged to attend, and join the team at Henri's for a beer after the game.

Basketball...

continued from page 2

percent from the floor.

While Concordia narrowed the margin to six by halftime, McGill blew the game open at the start of the second half. The Stingers had five turnovers in a row and McGill capitalized on three to put the lead up to 12. The Stingers finally got a shot at the basket four minutes into the half but with McGill denying them the fast break they were unable to muster the necessary offence.

Joey Farroba did a good second half job on Ron Puskarich, limiting the Stingers' big gun to five points. Puskarich, the 6'4" All-Canadian, had the Stingers' high for the game with 19. John Erglis played poorly, throwing

the ball away all night. He had 14 and Jim Akin was the other Stinger in double figures with 12.

Rollie Brisset played a terrific game. He stole the ball several times and finished with his season high of 16. He also set up four baskets and was good on 70 percent of his shots. Joey Farroba had 15 but did not shoot well. Bill Holt scored only four but made a valuable contribution on the boards finishing with 8 rebounds. Jim Gallogly gave good offence from the forward spot hitting for 12.

Coach Staples was delighted with the performance but cautions "We beat them once. We still have to play them three more times. In addition we need a lot of work against a zone. Most of the time we were just standing around". He labelled Galbraith's perform-

ance as "his best of the season", and was also pleased that McGill cut down their number of turnovers to 17.

In Top Ten

Last night's victory was not the only news Staples received. The Canadian Press put out its ranking of the Top Ten college basketball teams in the nation, and the McGill Redmen were number four, a ranking they vindicated. Once again Staples expressed a cautious note, calling the ratings "A little premature".

There is no doubt that McGill belongs in the Top Ten. They've beaten the numbers seven and nine teams plus a tough Concordia team. The record now stands at 9-0 heading into this weekend's tournament at Western Ontario. The other teams participating are Brock U. and the University of Michigan at Dearborn.

today

continued from page 2

Hockey:

McGill Redmen vs. Concordia Stingers, Wednesday 8 pm. No charge with ID card.

Here shalt thy proud waves

be stayed:

The M.C.F. prayer meeting, Monday-Friday, Union 307, 8:30-8:55 am. Also, Lionel Gurney, from the Red Sea Mission, will be at Newman Centre, 3484 Peel, 1 pm.

Attention All SCUBA Divers:

McGill's SCUBA Club is meeting at 7:30 pm in G-20 of Currie Gym to discuss matters concerning next semester's diving-related activities. This will be followed by the usual Underwater Hockey—Great White Shark Mugging practice. All, especially with mask, snorkel, and fins, are welcome. For more info, please contact Alasdair at 288-9595.

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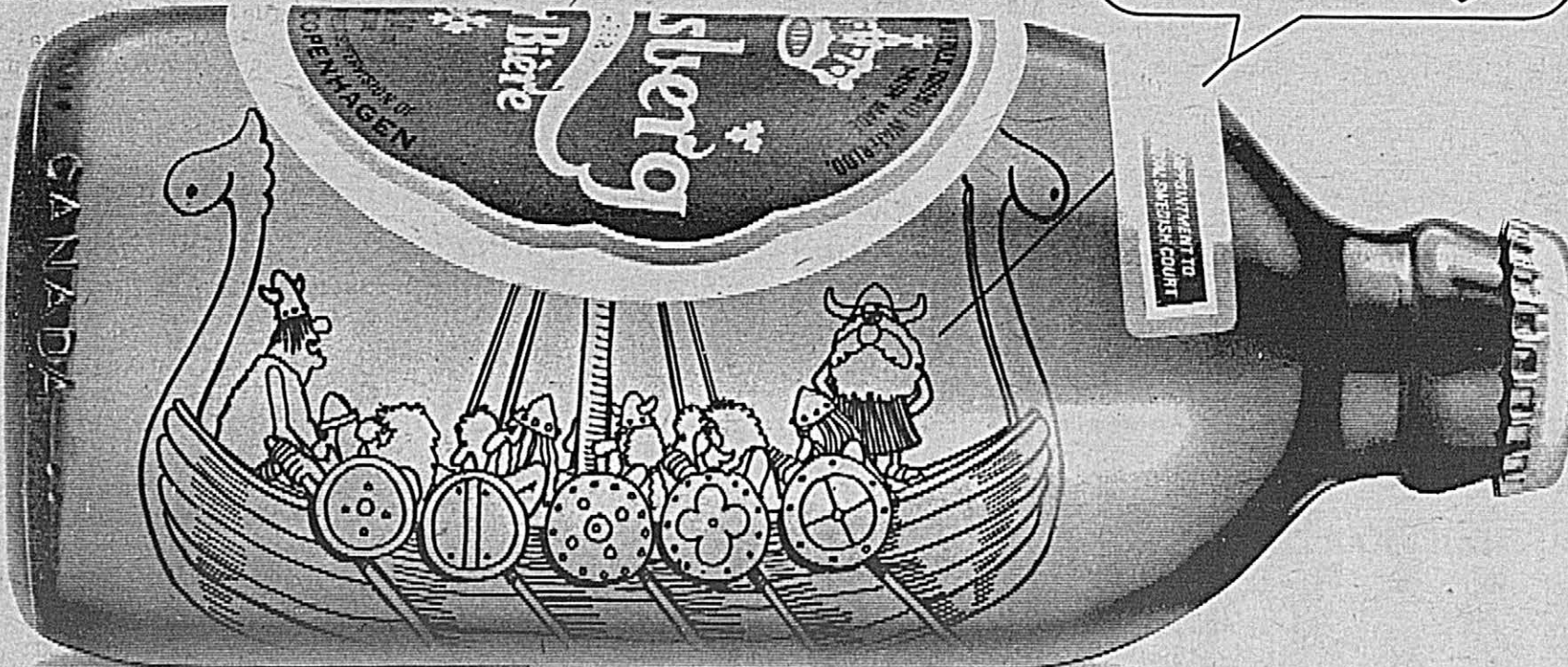
OTTAWA:

225 Strathcona Avenue
(at Bank St.)
Telephone (613) 235-1461

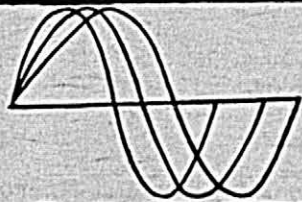
TORONTO:

16 Carleton St. (West
of Maple Leaf Gardens)
Telephone (416) 597-0488

Cheers!



THE GLORIOUS BEER OF MCGILL



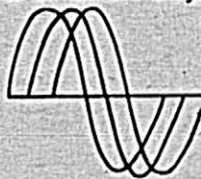
BIORHYTHMS

DO YOU EVER WONDER WHY

SOME DAYS SKIP ALONG SO SMOOTHLY, WHILE OTHERS SEEM TO BE A SERIES OF OBSTACLES? YOUR HIGHS AND LOWS COULD BE THE RESULT OF BIORHYTHMS — THE PHYSICAL, EMOTIONAL AND INTELLECTUAL CYCLES WHICH BECAME OPERATIVE THE DAY YOU WERE BORN. THIS SCIENTIFIC THEORY, NOW BEING USED BY THOUSANDS OF NORTH AMERICANS, CAN GIVE YOU A NEW MEANS OF UNDERSTANDING, PREPARING FOR, AND DEALING WITH THE CHANGES IN YOUR ABILITIES.

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Biorhythm Data

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classifieds

continued from page 5

PROBLEM? Feel you need to rap with a beer bottle? Come to Pub Nite at Gertrude's, Friday Dec. 3rd at 8 pm. Dancing & Drinking. Have a LEAN AND HUNGRY Xmas, or give one to a friend. The nostalgic collection of G. Kopp's McGill Daily cartoons is on sale at the Union box office. Hurry!

LOST

"DIFFERENTIAL EQUATION" by Ostberg & Finney, left in McConnell 124 on Nov. 25. "John Wen" written on first page. Call 284-8873 if found.

PERSONAL

PROBLEM? Feel you need to rap with a rabbit? Call Israel Housman: 341-3580.

Worship, social events, discussions, social action, study and prayer—call CHAPLAINCY SERVICE, 392-5890.

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FURNISHED 1½ & 2½ APARTMENTS to let near University St. Apply 630 Prince Arthur St. W., No. 5 or phone 843-5339.

APARTMENT FOR RENT: 2½, corner Park-Milton, fireplace, balcony, hardwood floors, \$125. Available January. Call 284-8681 or 284-8341; ask for Beth.

SUBLET 1½ APT. as of Dec. 12 or Jan. 1st, but contact before Dec. 12; \$125 per month. 640 Prince Arthur, Apt. 12, 849-0610.

PERSON WANTED TO SHARE a 6 and one-half room completely and beautifully furnished, carpeted, clean and modern apartment from Jan. 1st. Ten minutes from McGill on St. Mathieu. \$100 per month including heat and water. Call 932-6869.

NEED A 3RD TO SHARE 5 and one half room apt. from Dec. 1st. \$80. Mansfield near Sherbrooke; 288-9879 weekends, evenings.

TO SUBLET 1½ January 1st. Highrise, separate kitchen, balcony, \$155 per month. Corner Jeanne Mance and Milton. Call Karima, 392-6766 day, 845-1537 evening.

SUBLET 1½ FURNISHED, modern, clean. Berri and Laurier (Metro Stop). \$165-mo. everything included. Call 844-0841 before 9:30 am or after 6.

FURNISHED, UNFURNISHED bachelor apartments available 1 block from McGill University; modern highrise, heating and electricity included. Starting \$155. 3580 Lorne Ave., 288-2775.

STANLEY & MCGREGOR: large 1½ at \$190 per month. Tel. 849-3164.

WANTED

Looking for a RIDE TO NEW YORK city on or around Dec. 9, 1976. Will help pay for gas. Contact Betty or Steve, 276-7688.

PUB NIGHT

Gertrude's

Friday, Dec. 3, 8 pm

EID AL-ADHA عيد الأضحى

Thursday, Dec. 2:

McGill Islamic Society Prayer
9:00 am Ball Room, Union Bldg.

Also:

9:00 am at Paul Sauvé Arena, 4000 Beaubien St. E.

Saturday, Dec. 4:

7:00 pm A Get Together to celebrate the EID will be held in the Cafeteria of the Union Bldg. Entertainment and refreshments will be provided. All are welcome.

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Van Der Graaf Generator — World Records
John Klemmer — Barefoot Ballet
Supertramp — Crime of the Century
Supertramp — Crisis, What Crisis?
Gino Vanelli — Gist of the Gemini
Murray Head — Say It Ain't So
Nazareth — Greatest Hits
James Taylor — Best Of
Styx — Equinox

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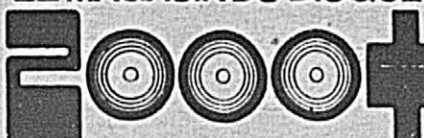
Robert Palmer — Some People Can Do What They Like
Bee Gees — Children of the World
ELO — Olé (Best Of)
Frampton — Comes Alive!
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